

A GLIMPSE AT THE SPRING HATS

by Hester Winthrop



These Little Straw Hats with Fruit and Flowers will be Popular

Everywhere Are Small! Silk Turbans Trimmed With Embroidery—Black and White the Paris Frenzy—Buttons Glitter On Spring Hats—Rolled Back Brims Continue To Please—Buds Preferred To Full Bloom Blossoms.

THE drift southward of the fashionables soon after Christmas is what really starts things going in spring millinery. If it were not for the lure of the Southland hats in shop windows the spring millinery season would be delayed by several weeks. But once those Southland hats have been seen—and one knows somebody is wearing them, or their like—the velvets and fur of winter headgear lose all charm for the feminine heart. Spring is on the way and spring hats are here. One simply has to wear the new spring models so temptingly displayed.

And it is cunning, of the milliners, one must admit, to sprinkle among the advanced summery models for Palm Beach, likely little straw turbans that are quite all right for the Northland in February. No woman would put on a wide brimmed white straw hat trimmed with a wreath of posies for a walk down Fifth avenue on a slushy February afternoon—the milliners know better than that! But a small, smart turban of dark straw with a twist of brim that spells newness and a crispness of style that betokens an incoming season—well that's a different matter altogether. So the spring hats appear, a good deal earlier than they have a sea-change right to do. And with their appearance winter hats are doomed.

Many New Straw Brims

The silk between-season hat is going out of fashion. If one is going to buy a new hat in February, it might as well be a straw one—and inform every beholder that it is really a spring model, and not a silk affair that might possibly, in beholding eyes, be a left-over from the winter season. Straw hats are in evidence in the milliners' windows this spring. Evidently straw hats are going to be much more fashionable than fabric hats this year, and of course straw is much easier to get, like linen and like leather, than it was during or immediately after the war. There are interesting new straws in addition to the milans and leghorns and hems with which one is familiar. Some of the straw braids are interwoven with metal threads—indeed all the spring hats glisten in one way or another. If there is no metal woven through the straw, the straw itself is so brilliant you can almost see your face in it.

Profuse Use Of Moire Ribbon

It is a great pity that most of us did not invest in more moire ribbon, while it was unfashionable and while satin and crepe ribbons were the thing; for now moire ribbon has climbed to smartness again and is, of course, the most expensive sort one can buy. The Paris hats have quantities of moire ribbon made into eccentric, long bows

New Spring Fabrics from France

IMPRESSIVE names are given to the new spring materials, of Paris, and most of these novelties are expensive enough to carry off their high-sounding titles. "Les Raies Popelata" is what you and I have always called a poplin, with two-tone striping, each stripe outlined with a black line. "Les Gilets de Bohaut" (pronounce that if you please!) is a vesting with splashes of vivid color on a black and white striped ground.

Then there is "Tapisserie," a darning stitch effect in solid squares, the colors of the squares very vivid on a neutral ground. The "Ornements de Daghestan" is no more or less than a chevron with a handsome border pattern. Large orders for this material have been booked in Paris and it promises to be very smart and popular. "Les Sangles Damiers" is another chevron in black and white pinhead check with stripes of brilliant color in high relief. There are forty or fifty of these fantastically named materials for spring.

Among the new silks are foulards printed in wool plaid effects, printed crepe de chine in foulard patterns (as one has known foulards in the past), broadened crepes in two tones, broadened grenadine, printed taffeta, printed chiffon and a charming new crepe run with floss lines and printed in shadowy two-tone effect.

Wash fabrics include volles, madras in soft weave and with a variety of striped and plaid patterns, and over



A New Spring Sailor with the Bow in Front



PHOTOS BY JOEL FEDER

Between Season Hats Are of Silk with a Bit of Embroidery



This Spring Hat is Small and Smart of Shape and is Draped with a Graceful Veil

silver colored floss; small cut steel buttons emphasizing the meeting of the diagonal lines of silver embroidery. There are three dozen of these sparkling little buttons around the hat. And behold, she has one of the new



Smart Hat Trimmed with Tiny Springlike Buds



A Very Soft and Flexible New Straw Shape

that shoot out sideways and downward from small hats; and into fluted ruffs that stand up behind hat crowns. From Villette comes a small turban of tobacco brown moire ribbon slants from the left side of the crown almost to the shoulder, the ribbon wired so that it slants smartly and does not droop. Another turban from Lewis has a low crown and narrow upturned brim. Moire ribbon is tied around the crown, inside the brim and a huge fan of pleated ribbon rises at the back, giving an effect of height and dignity.

Lace Profusely Used

Lace softens the glisten and gleam of many of the spring hats made of cellophane or milan, and if lace is not introduced in the trimming of a hat it is usually added in a veil arrangement of some kind. Lewis starts the season with a Continental that has made a decided hit. It is a small, saucy little hat covered with crepe satin and straw braid with encrustations of Chantilly lace here and there. A strip of the Chantilly drops over the brim at one side and continues in a long scarf-streamer to twist around the throat and across the lower half of the face. A stunning black milan hat pictured is partially veiled with black lace, the scallops of the lace overlapping the brim-edge and making a many-pointed star pattern on the crown. A vivid orange rose with some black leaves and hard, shiny black buds is trailed along the inner curve of the brim toward the back of the hat. At the front, the brim rolls up to reveal the face.

In another pictured hat a veil has been added to give the lace touch. This lace veil is part of the trimming and cannot be removed from the hat—but then, who would want to remove such a distractingly becoming adjunct? It is not an ordinary square or oblong veil thrown over the hat, but a long strip of lace flouncing

mitted in sharp points that fall at either side of the hat while at front and back the veil is quite short—an exceedingly clever arrangement. This is one of the new tricorne or Continental shapes of the spring season and the supple straw is bent and twisted to give the sharp outstanding points at either side and the bulging curve above the face. A flat garland of flowers outlines the edge of the brim and holds the lace veil in place. The hat is of black milan, the veil is taupe and the flower garland shows mauve and pansy purple tones.

Buttons On Spring Turbans

Button, button—who's got the button? The spring hat has! Sometimes two or three dozen buttons are discovered on one small turban. Buttons have been pushed off frocks by embroideries, fringes and tassels—they had to find a place somewhere, so they chose millinery. The hat-fad of the hour in Manhattan is the small silk and straw turban with a rolled back brim trimmed with embroidery—and buttons! A hat of the sort is pictured, but this model is all silk; no straw has been used in its make-up. The roll brim is smartly elongated at either side and the whole brim is embroidered in a diagonal effect with

TRINKETS AND BAGS for Dress-Up Occasions

THERE are just ordinary handbags—which you carry when you are going shopping, or traveling, or set forth on some business enterprise—and there are dress-up handbags! Very different affairs are these dress-up handbags; gay and frivolous bags are they, indicating unmistakably by their exterior the fact that they contain no prosaic articles like railroad tickets, timetables, business correspondence, samples of fabrics or the like; but such pleasant novelties as powder puffs, theatre tickets and a wee bit of change.

Handbags of the dress-up, de luxe sort have been growing more and more elaborate till now they rank with jewelry—and some of them are quite as costly. A fifty dollar handbag would

have been a joke twenty years ago; now it is quite an ordinary affair and some of the bags with jewels set in the frame mount into the three figures.

My lady's handbag and her gorgeous feather fan are very likely to overbalance the value of the trinkets she wears—unless her jewelry sparkles with real diamonds and rubies and emeralds. Nowadays, however, jewelry is measured rather by its smartness and its beauty from the artistic standpoint, than by its intrinsic worth. The right shape, the right kind of white gold or platinum, or faint green gold, the right design in a setting or a mounting, count for more than actual value of the jewels. Aquamarines, white topaz, garnets and other semi-precious stones are quite as dear to Madam Mode just now as priceless emeralds and rubies—unless Madam Mode's devotee happens to be an avaricious somebody who values intrinsic worth more than anything else in the world—and these really beautiful semi-precious stones are set in delicately carved mountings with tiny diamond chips in most exquisite effect. A certain woman who can afford anything she wants has had her sapphires set in a white metal frame for her handbag and wears rings with aquamarine and pale topaz in pale green gold—because they are more becoming to the tint of her hands! But you may be sure that handbag is guarded carefully when it takes walks abroad.

Several dress-up bags are pictured, dainty little affairs intended only for formal occasions when the costume is elaborate. None of these bags would hold very much—just a handkerchief, vanity outfit and small change purse. The bag must look soft and limp as though there were almost nothing in it.

In one picture are shown three "finger purses," dainty little trifles that one carries at the theatre, or when an escort takes care of the financial part of the outing. The first bag (at the left) has a network of tiny crystal beads over a lining of mauve and silver tissue, and a tassel of crystal beads hangs from the bottom of the reticule. In the center is a handsome bag beaded in rose, mauve, pale daffodil yellow and peacock blue. The fringe is of crystal beads and the handles are made of silver and peacock ribbon with a running design of beads in all the colors used in the pattern on the bag. The third bag is in shades of gray, blue and rose and the handle, made of braided

ston collars too, with a pleated jacket collar turning down below the eon and a tiny cravat of black moire ribbon! Very youthful and fetching this style of neckwear, and very popular with small, smart spring turbans.

Flower Hats For The Southland
The real spring hats—the models that typify a milder season on the way—are for Southland wear. They are the flower-garlanded hats, the wide brimmed shade hats, the dashing sport hats. And they are the most interesting hats, for they hint at what you and I will be wearing five months hence in midsummer. Flowers seem to be extraordinarily fashionable for these Southland hats—or rather, buds, for half blown buds are ever so much smarter now than full blown blossoms. A Palm Beach shade hat trimmed with a whole wreath of buds, made of soft little feathers, is pictured. The closely massed buds are white, with pale green stems and some pale green leaves. The hat is of white straw braid and is so flexible that you could crush it without spoiling it.

Sport Hats Have Bows In Front

The sport sailors for Southland wear are on view too. Some are of white milan, others of black milan. And some are of heavy straw braids

blocked to severe trimness. There seems little difference between these sailors and the high crowned, straight brimmed models of last year. They are worn far down on the head, quite eclipsing the eyebrows, as they were last summer. But this year's sailor must have its ribbon bow directly at the front—or it has no style at all. The sailor pictured is of black straw with a white grosgrain ribbon band tied in a flat tailored bow across the front. And by the bye, white ribbon bands are smarter on black sailors than black bands are. The sport girl wears with her stunning new black and white sailor one of those gray sweaters that fashion particularly approves. And you see she has no open-at-the-neck shirtwaist, but a very trim, very new stock collar with hanging jabot. She is perhaps not so comfortable as she was in her open-necked blouse, but she is exceedingly chic and up to the moment.

The round hat garlanded with flowers (and buds!) was worn on a young woman boarding a train for the Southland. If you are "hard to suit" in a hat, try one of these round, narrow brimmed hats this spring. They are going to be very fashionable and no shape is more generally becoming.

chains of beads, is an interesting feature.

Bags that rank with trinkets are shown in another picture. These bags came from the jeweler who furnished the bracelets, brooch and tiny, exquisite watch. Time was when one did not wear anything so practical as a watch with one's dress-up clothes; the watch stayed at home on the dresser when evening attire was donned. But now a watch is as much a piece of jewelry as a ring or a locket and the smaller it is, the more elegant it is. The marvel is, that these tiny, jeweled toys keep such good time as they do and require as little repairing! The little, jewel-studded timepiece is now mounted on a black ribbon worn close to the hand on the wrist and, of course, the tiny watch is no weight at all to carry; it weighs scarcely more than a good sized ring. Some women are having old fashioned cameo brooches made into wrist-ornaments and wear them instead of watches. Any jeweler can put at each side of the cameo brooch little gold hooks to run the black wrist-ribbon through, and the ribbon is fastened with tiny gold slides as a watch ribbon is. The idea is a very pretty one and offers

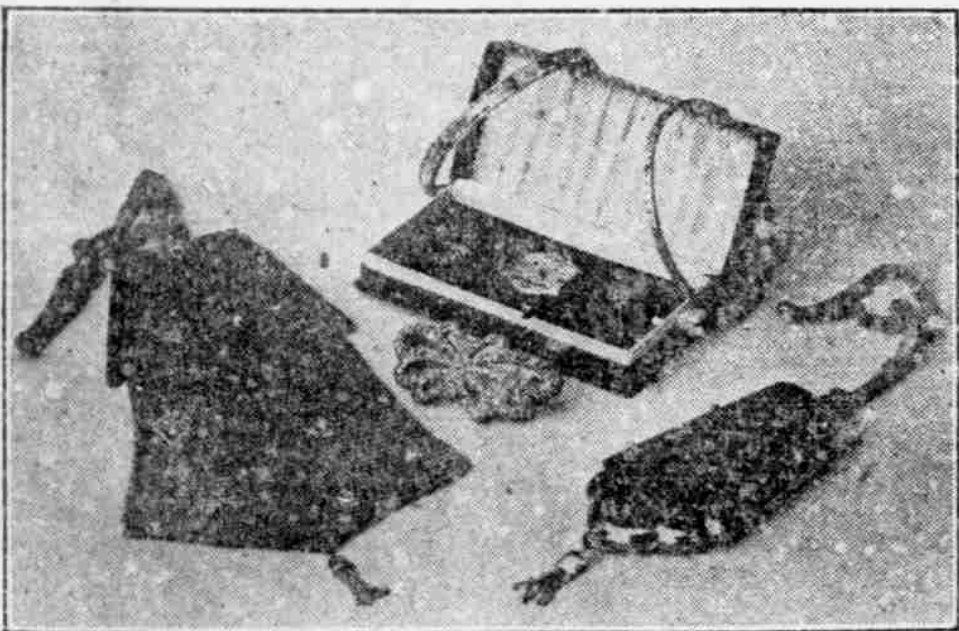
a good opportunity to wear a fine cameo.

The bracelets in the picture are in the newest designs and are bangles, or hoops, intended to slide loosely up and down the arm. One is of white gold in pierced design with diamond chips set in a sparkling line around the edge, and topaz colored stones in the center. The other bracelet has garnets and pink tourmalines.

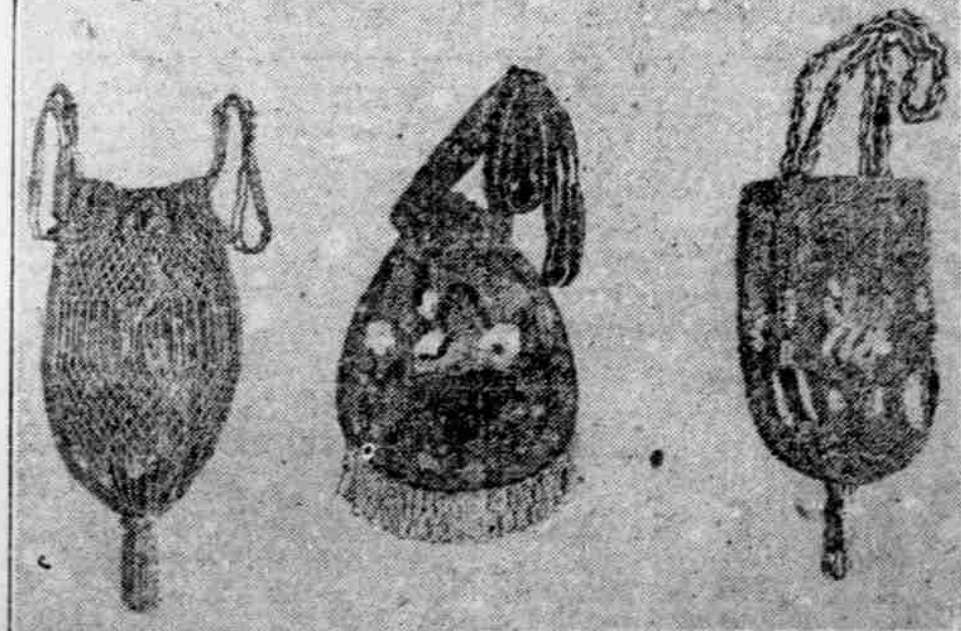
The lace pin of white gold and diamonds is the most brilliant bit of trinketry in the picture. Diamonds are almost invariably set in white gold now—or in platinum if one can afford this very costly sort of setting. The gleam of diamonds with yellow gold is almost extinct. Platinum or white gold is supposed to set off the pure white light of diamonds to better advantage, and perhaps it does! People of the older generation, however, cherish old fashioned gold and the combination of diamonds and gold; and they deplore the passing of the golden circlet of the wedding ring. These new, pale, white looking wedding rings do not seem, somehow, to have the same significance. But, of course, a yellow gold wedding circlet would quite spoil the effect of platinum and white gold of other rings on the hand, and nothing has changed so much, during the past five years—when you come to think of it—as the wedding ring. It is now white as the bride's satin robes and is no longer plain and polished but carved all around in some symbolic pattern—orange blossoms or valley lilies or tiny wedding bells.

To return to bags, both the Little finger purses shown with the jewelry are of gold, but the gold is much paler than the yellow metal that used to go into such bags. The mesh bag has a strap, bracelet handle of mesh in fine links. The other bag is carved exquisitely in a mistletoe design and has a mesh strap-handle. This is not a reticule but a flat case for vanity belongings. A mirror is set inside the lid and there is just room for a flat powder puff, tiny lipstick and rouge pad.

The ostrich feather bags must not be forgotten in a chat about reticules for formal occasions. Some of these bags combine beads and ostrich, others are soft puff-balls of ostrich alone.



Golden Reticules Rank With Jewelry, So Gracefully Are They Shaped, So Daintily Ornamented.



Soft, Rich Little Reticules Of Silk And Beads, Just Big Enough To Hold Theatre Ticket And Carfare